

Guitar Mikey

AND THE REAL THING

GuitarMikey.com

Contact:

Pamela 662-621-9086
management@TheRealThing.com
P.O. Box 963 Clarksdale, MS 38614

OUT OF THE BOX

TRACK LIST

1. BACK TO YOU	4:56	9. NEED \$100	4:38
2. THAT'S NO WAY	3:24	10. FREEDOM ROAD	3:30
3. BLUES ATTACK	5:05	11. WHO IS SHE	4:42
4. IT'S A SIN	3:46	12. HEART SHAKIN' MAMA	3:47
5. IT'S GOIN' DOWN	6:02	13. SHE NEEDS TIME	3:38
6. LIVIN' IN THE BIG TIME	4:10	14. WHEN LEO STARTS TO GROWLIN'	5:56
7. BLUES HEAD	5:25	15. OUT OF THE BOX	5:45
8. THE BIGGER FOOL	5:33		

PERSONNEL

Guitar Mikey: Vocals, Guitar, Mandolin, Banjo, Bass
John Allouise: Bass
Daddy Rich: Bass
Billy Gibson: Harmonica
Bob Margolin: Guitar
David Maxwell: Piano
Peter Nunn: Organ, Piano
Donna Panchezak: Vocals
Marty Richards: Drums
Alphonso Sanders: Sax
Nellie "Tiger" Travis: Vocals
Wes Vance: Drums
Lee Williams: Drums
Super Chikan: Guitar, Moral Support
Terry "Big T" Williams: Bass
Mark Yacovone: Organ, Piano, Accordion

Hammerhead Horns and The Stringrays:
Under the direction of Richard Putnum

Produced by Guitar Mikey
Mixed by Mark Williams and Guitar Mikey at East Oak Mixing, Charlotte, NC
Mastered by Dave Harris at Studio B Mastering, Charlotte, NC
Cover Photography by Danny Paris
Cover Design and Art by Al Brandtner

#1 on Canadian Roots Music Report

AIRPLAY & MEDIA COVERAGE

Out Of The Box receives air-play in many countries including Argentina, Australia, Austria, Belgium, Brazil, Canada, Croatia, France, Germany, Greece, Italy, Netherlands, the UK and USA.

Since its April 2012 release Out Of The Box has charted in **Roots Music Report:**

Reached #1 on Canadian chart (4 weeks)
Reached #12 on Blues chart

* Top 100 International Roots Album 2012

AirplayDirect

Reached #4 American AAA
B.B. King's Bluesville Picks To Click
Reached #8 on its 3rd week

The CD was serviced to over 950 media outlets, worldwide.

Out Of The Box is available to stream or download for radio programmers and film and TV music supervisors at
<http://airplaydirect.com/music/GuitarMikeyOutoftheBox>

QUOTES

Guitar Mikey has the heart of the "King of the Jungle" as he rules his blues with the wisdom to honor the tradition and the courage to pounce on a fresh idea. The spectacular results are deeply profound with lyrical insights, while still rocking with unbridled exuberance.

- Dave Rubin - Keeping the Blues Alive Award Honoree in Journalism

WOW, WOW, WOW - Blues that leaves you speechless. Guitar Mikey lives up to his name and with an album like this I don't think our audience will allow us not to play it.

- Peter Merrett - PBS 106-7, FM Melbourne Australia.

Whew! Let me catch my breath! Guitar Mikey and the Real Thing's new CD "Out Of The Box" just took it. - Blue Barry - Smoky Mtn. Blues Society

Mikey's blazing guitar leads the way on fifteen cuts of originals that run the gamut from riff-based, harder-edged blues-rock, to acoustic Delta-inspired gems. And, on a few cuts, you get the whole package in the same song! - Sheryl and Don Crow - Nashville Blues Society

These 15 songs, over 70 minutes of music, are really a mix of tunes that showcases the talent of all the musicians involved in this recording; this is all very enjoyable to me. - Harmonica Joe Poluyanskis - Crossroads Blues Society of Illinois

Mikey shows damn fine shreds of how different blues genres in a song can be interwoven. Laced with harder acoustic delta blues spiced what you do not often encounter. - Luc Meert - Rootstime, Belgium

Guitar Mikey's debut on this label with guests like Billy Gibson on the blues harp is truly blues-infected. And it rocks at times like the old Led Zeppelin, when they still were a genuine blues-rock band, only that this Canadian injected a generous dose of Mississippi water into their veins. - Nathan Nörgel - wasser-prawda.de, Germany

There's plenty of great music here for everybody to enjoy, whether your tastes run more toward traditional blues, blues/rock, R&B. Guitar Mikey is well-versed in all of these genres and you'll be hearing more from him. - Graham Clarke - Blues Bytes

To paraphrase two giants of southern culture - Honeyboy Edwards and Emeril Legasse - Mikey's blues-rock gumbo is properly cooked, with his own special brand of hot sauce. He kicks it up a notch. Bam!

- Michael Frank - Keeping the Blues Alive Award Honoree in Artist Management
CEO, Earwig Music Company, Inc

"Out Of The Box" ... Really fine music, I like the singing and songs a lot and the arrangements are interesting, not generic. I like the traditional foundation with Guitar Mikey's modern touches. He should be proud. I'm proud to have a part in this CD. - Bob Margolin

RELEASE DATE: APRIL 17, 2012 FORMAT: CD WHOLESALE PRICE: \$10.40 SUGGESTED LIST: \$15.99 CATALOG NUMBER: EARWIG CD 4965 FILE UNDER: BLUES, ROCK BAR CODE: 739788496520
DISTRIBUTED BY Burnside Distribution Corp. 6635 N. Baltimore Ave. Suite 285, Portland, OR 97203 tel: 503-231-0876 fax: 503-231-0420 email: order@bcdistribution.com
EARWIG MUSIC COMPANY 2054 W. Farwell Ave., Chicago, IL 60645-4963 www.earwigmusic.com tel: 773-262-0278 fax: 773-262-0285 email: info@earwigmusic.com



GUITAR MIKEY & THE REAL THING ~ OUT OF THE BOX

With megawatts of pure blues energy to burn, it is a wonder that Michael "Guitar Mikey" McMillan took decades to move to "blues central" in Clarksdale, Mississippi in 2006. Nonetheless, the Canadian singer, songwriter and multi-instrumental dynamo clearly found a home in the Delta. His third album literally explodes "out of" and "outside" the "box" with 15 hard hitting, original compositions while containing a gleaming array of guest artists, including harp blower extraordinaire Billy Gibson and keyboard wizard Mark Yacovone.

The audacious "Back to You" shows classic Zeppelin influence as Mikey slides fluidly on top of his urgent mandolin and banjo intro before the band powers into a rousing anthem of love. The thumping shuffle of "That's No Way" crunches via a nasty, driving riff while showcasing his chesty tenor and striking turn of a phrase with "...you say what's your name and I say what's your game...what's your pain?" His lauded virtuosic slide work is revealed on the jumping Delta vamp of "Blues Attack," as is his fretting that makes his axe talk and squawk as Gibson brutally overdrives the reeds of his harp and both propel the momentum inexorably forward. "It's a Sin" presents a raucous, funky N'Awlins groove featuring Yacovone pounding the 88s, Gibson busting a gut and Mikey throwing "snakes" with his slippery slider. Slowing the tempo to a sensuous slow drag, Mikey pays masterful lyrical and instrumental tribute to Robert Johnson with "It's Goin' Down," stretching his sinewy vocal chops to an appropriate falsetto and also paying expert mandolin and bass.

The easy grooving Gulf Coast R&B of "Livin' in the Big Time" has Mikey confessing a tale of romantic woe in the most soulful of dulcet tones, while doing a fine imitation of pedal steel guitar. On the snappy Chicago shuffle "Blues Head" he cops to being a, "...no good blues head, she may be right, she kicked me from my bed," while Nellie "Tiger" Travis slyly sings the part of the disgruntled lover with Super Chikan helping Mikey argue his point of view. "The Bigger Fool" is an aching slow weeper reminiscent of Mikey's original inspiration, Muddy Waters, and spotlighting former "Mud" sideman Steady Rollin' Bob Margolin buzzing like a "Honeybee" on slide. The sassy shuffle "Need \$100" recalls Axis: Bold As Love with Mikey, Gibson and Yacovone on organ in a cornucopia of harmony and melody. "Freedom Road" is a worthy contribution to the world of road songs with Mikey intoning, "Too many nights, an unbalanced equation, that long white line looks like my only salvation," while "spanking the plank" with a squealing solo.

Clanging a riff like the hammers of Hades on "Who Is She," Mikey and organist Peter Nunn blast the bruising rocker into orbit. If the female object in question is as hot as the music on "Heart Shakin' Mama," someone better call an ambulance! "She Needs Time" vividly proves how Mikey absorbs his influences and makes them his own as he and backup singer Nellie "Tiger" Travis duet on the scalding country blues stomp. "When Leo Starts to Growlin'" is funky old soul featuring the honking Hammerhead Horns and Alphonso Sanders on tenor sax to bolster the boasting lyrics regarding, "When the lion roars, it's like a hand grenade." The stunning minor key, big bore blues-rock of "Out of the Box" closes the set with Mikey at his most passionate vocally and instrumentally.

Guitar Mikey has the heart of the "King of the Jungle" as he rules his blues with the wisdom to honor the tradition and the courage to pounce on a fresh idea. The spectacular results are deeply profound with lyrical insights, while still rocking with unbridled exuberance.

Dave Rubin, 2005 KBA Recipient in Journalism

April, 2012

Four hundred Hamilton blues fans got a dose of good medicine last night at the Molson Canadian Studio, as Mike McMillan, aka Guitar Mikey, took the stage and moved back into the forefront of the local blues scene.

Last night's show was called a homecoming, although we're not sure if Mike has plans to move up from Mississippi any time soon. For the past twenty years or so he has been widening his horizons in various parts of the States. After stints in Chicago and Boston he eventually settled in Clarksdale, Mississippi. But it looks like his heart never left The Hammer.

With the blue-jeaned, leather-jacketed, thinning-haired men and their musically-converted wives all in their seats, Mike's wife Pamela introduced the band, and Mikey stepped out, all decked out in a silver suit. Picking up his custom baby blue guitar, and leaving the other two snake-and-reptile-skinned models on the stands, he started playing. It was two hours of great blues. Most of the songs were originals, and several were co-written with Doug Carter.

"Who likes country? Who likes blues?" Mikey shouted, listening for applause of support for each camp. The audience weighed in slightly in favour of the blues. But he had set a trap and caught us jumping into our genre boxes: "They're both the same!" he announced, and then started into "Train's a Runnin'," one of the hottest solo-ridden bluegrass pieces I've heard in a long time.

Now we were starting to get in the groove. The audience was moving. The music was taking over. The sound man had tweaked up and things were a little crisper and meaner. The guitar was growling and singing like a siren. Mikey had gone out into the crowd on his wireless, telling us that he was there to give us a show.

The camera men skulked throughout the room, adding their touch of media drama to the event. Mikey gave us "Out of the Box (But Still in the Fire)," a tango-esque number that eased up the energy for a welcome change of pace.

Guitar Mikey has kept his ties to Hamilton and is proud of it. When bragging about his home town Hammertown to his southern musician buddies, he claims that our local guitarists have developed a unique sound which really rocks the joint and cuts through the crap. At this point he reached behind his amp and picked up a hammer, then went to town on his guitar strings with it. It definitely put a percussive edge on the hammer-on technique!

Talk To Me, Billy!

Billy Gibson... A great talent and a showman...How so? First, by completely animating himself and his entire body when he plays, he made us believe that the music in his harp was attacking him, no, possessing him. Second, he was in complete visual contact with all the musicians around him and the audience at all times, sending signals, moving towards them, gesturing and even touching them. At one point he was sneaking toward Mikey, the two musicians facing off at each other and creeping toward each other an inch at a time while the music gradually quieted down. Great suspense trick. Third, he acknowledged and encouraged applause not for himself, but for his instrument and for his band-mates. Self-effacing and humble. A monster player.

Just When You Thought It Couldn't Get Any Better...

Harrison Kennedy came out, banjo strapped on, wearing a flannel brown pin-striped suit. A spunky rendition of "Superstition" followed to everyone's approval. Kennedy, now seated, set the groove with a simple banjo pattern and took the all-hands-on-deck band through their final paces, picking up the spoons to play along and finish off the night.

by Glen T Brown – Hamilton Scene
